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ART NEWS

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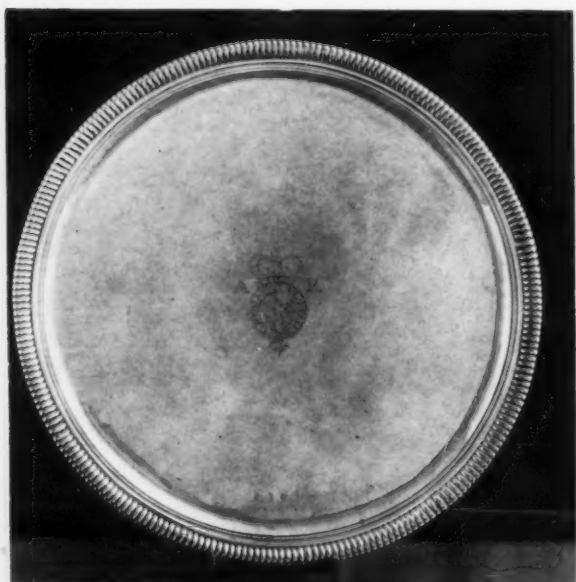
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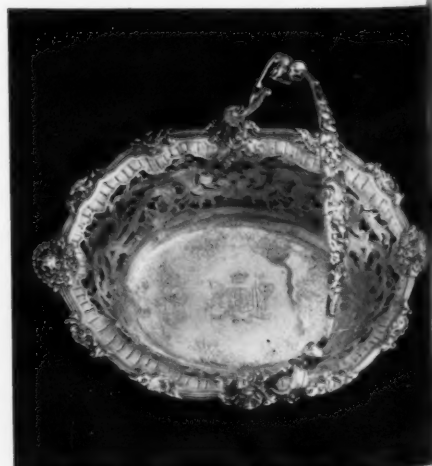
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To be Published on February 18, 1939

THE WORCESTER-PHILADELPHIA EXHIBITION OF FLEMISH PAINTINGS

by DR. MAX J. FRIEDLÄNDER, *former Director, Kaiser Friedrich Museum, Berlin*, together with an

INTRODUCTION TO FLEMISH PAINTING

by DR. LEO VAN PUYVELDE, *Director, Musées Royaux des Beaux-Arts, Brussels*

The two greatest living authorities on Flemish painting here write an introductory review to the most important and extensive exhibition of Flemish painting held since the memorable Toison d'Or exhibition at Bruges in 1902. With the famous Flemish primitives of the J. G. Johnson Collection in Philadelphia as a nucleus, the loans include many from the Belgian

State Museums as well as from European and American private collections, thus reconstructing for the first time numerous notable altarpieces and other multiple compositions long dispersed. The exhibition will be shown for one month at the Worcester Museum beginning February 18, and for one month at the Pennsylvania Museum of Art ending April 25.

GREAT CHINESE SCULPTURE IN AMERICA

by MARTHA DAVIDSON,
Orientalist and Critic, The Art News

The first comprehensive survey of the extremely important objects of Chinese sculpture from the early to the late periods which, as a result of the leadership of American connoisseurs in this field, have come into American public and private collections within the last thirty years.

DECORATIVE ART UNDER THE FOUR GEORGES

by FRANK DAVIS,
Antiques Editor, Illustrated London News

The frame of English Georgian life—furniture, textiles, silver, pottery, and glass of XVIII century England—a tersely written review against the colorful historical background of Georgian England, of art in the daily life of the people as it has survived until the present day to become the object of collectors and of connoisseurs of decoration.

MASTER DRAWINGS OF THE RENAISSANCE: NOTABLE AND NEW ITEMS IN AMERICAN COLLECTIONS

by ALFRED M. FRANKFURTER, *Editor, The Art News*

Appropriately coinciding with the tremendous reawakening of interest of American collectors and museums in old drawings, this survey, richly illustrated with virtual facsimile reproductions, considers the better and lesser known masterpieces as well as the important new additions to American collections.

FOUR MEMOIRS: PERSONAL RECOLLECTIONS OF ART IN AMERICA

by ARTIST, CRITIC, COLLECTOR and DEALER

Although the authors cannot yet be definitely named, each one is a figure who has helped in the creation of American art and taste during the 39 years of the present century. To be illustrated with documentary old photographs, this will constitute a first informal but comprehensive survey of intimate artistic experience in America during the years in which it has gradually become the world center of art.

THIRTY MASTERPIECES IN A MODERN COLLECTION:

MR. STEPHEN C. CLARK'S PAINTINGS BY EUROPEAN AND AMERICAN MASTERS

by JAMES LANE, *Lecturer in the History of Art, New York University*

Never before published and hitherto difficult of access, this brilliant collection is one of the most important formed in America within recent years. Concentrating on the French Impressionists and Post-Impressionists, with famous works by

Renoir, Cézanne and Seurat, it nevertheless includes two of the finest portraits by Frans Hals as well as important works by many of the most famous American nineteenth and twentieth century masters.

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THE ART NEWS

ESTABLISHED 1902

VOLUME XXXVII

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Contents for December 10, 1938

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DEGAS

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 "La Danseuse"
 "Femmes qui se peignent"
 "Faux Départ"
 "Scène de Ballet"
 "L'Etoile"

Private Collection

Private Collection

Private Collection

Lewisohn Collection

Private Collection

RENOIR

"La Femme aux Lilas"
 "Dans le Jardin"

Private Collection

MONET

"La Neige"—Argenteuil
 "Les Grands Boulevards"
 "La Bassin d'Argenteuil"

Private Collection

Private Collection

SISLEY

"La Promenade des Marronniers"—St. Cloud

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CEZANNE

"Paysage, Auvers, le Quartier du Val Harme"

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"Jardin à Pontoise"

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LENT BY MR. H. E. TEN CATE, ALMEDO, HOLLAND TO THE MUSEUM OF ART OF THE RHODE ISLAND INSTITUTE OF DESIGN, PROVIDENCE

DE HOOCH: "INTERIOR COURT IN DELFT," A MASTERPIECE IN THE PROVIDENCE EXHIBITION

THE ART NEWS

DECEMBER 10, 1938

MASTERPIECES *of* DUTCH PAINTING

An Important Exhibition at the Providence Museum

BY ALPHONS P. A. VORENKAMP

AN EXHIBITION and an official reception, to me, have something in common: I rarely like them. There are too many paintings, there are too many people, and one returns home with the unsatisfied feeling of having missed many paintings, or having spoken to many people who, after all, leave you indifferent, and vice versa. Sometimes, however, you get an impressive glimpse of someone at a reception, sometimes you are introduced to somebody and plans are made for future meetings. This is the best I can hope for from exhibitions: to get an impressive glimpse and make plans for future meetings. Exhibitions as well as receptions are necessary evils of modern life. We want short cuts, the least effort and the least waste of time. "Let's all be there and shake hands, or let's bring a lot of paintings together and hold a quick inspection!"

The Museum of the Rhode Island School of Design in Providence has just organized an exhibition of Dutch paintings: more than sixty pictures—quite a large number. Since the exhibition in Detroit in November, 1929, there has not been an exhibition, devoted to this special field, as extensive as this one. Reasons for the neglect, if we may call it that, of Dutch art of the seventeenth century are to be found in the enormous development of the interest in art in general. Forty years ago, in the days of the Hudson-Fulton Exhibition, Dutch painting of this period was the main ambition of the art collector. The interest in many other fields followed so rapidly that Dutch art has been pushed into the background. For the most part, great masterpieces found permanent resting places in the museums. Since many museums have rules restricting the loans of their paintings, the organization of exhibitions comprising an entire field and offering inspiring combinations of paint-

A "STREET SCENE" BY MAES, IN THE DUTCH GENRE TRADITION
LENT BY THE SCHAEFFER GALLERIES



LENT BY THE METROPOLITAN MUSEUM OF ART
METSU: "THE ARTIST AND HIS WIFE"

ings, is becoming increasingly difficult.

The Museum in Providence, borrowing its exhibits mostly from the art market, has managed to bring together an interesting group of paintings. It is a treat to see the pictures from the Ten Cate Collection in Almelo which were featured in the summer of 1938 in the Rotterdam exhibition in honor of Her Majesty, Queen Wilhelmina of The Netherlands. The *Watermill* of Hobbema, formerly in the collection of the Earl of Crawford, is a masterful painting. The ease and breadth of the background at the left, for instance, gives such continuous delight that we gladly forget the somewhat overcrowded composition. These landscapes, as was doubtlessly the case with most Dutch landscapes, were composed indoors in the studio with the help of detail studies which were made from nature.

We are apt to see the painters of the seventeenth century too readily as artists working only under the spell of free inspiration, and to forget that they considered themselves as belonging to the class of the tradesmen. It is sometimes well to realize this attitude toward his trade, and to notice how the painter of this epoch

"THE GEOGRAPHER"
PAINTED BY
VERMEER VAN
DELFT (BELOW)



LENT BY MRS. VAN GELDER, BRUSSELS

REMBRANDT'S
"PORTRAIT OF
PETRONELLA BUYS"
(LEFT)



LENT BY MR. E. J. MAGNIN, NEW YORK



LENT BY MRS. VAN GELDER, BRUSSELS

WILLEM KALF'S
"STILL LIFE
WITH NAUTILUS
CUP" (RIGHT)



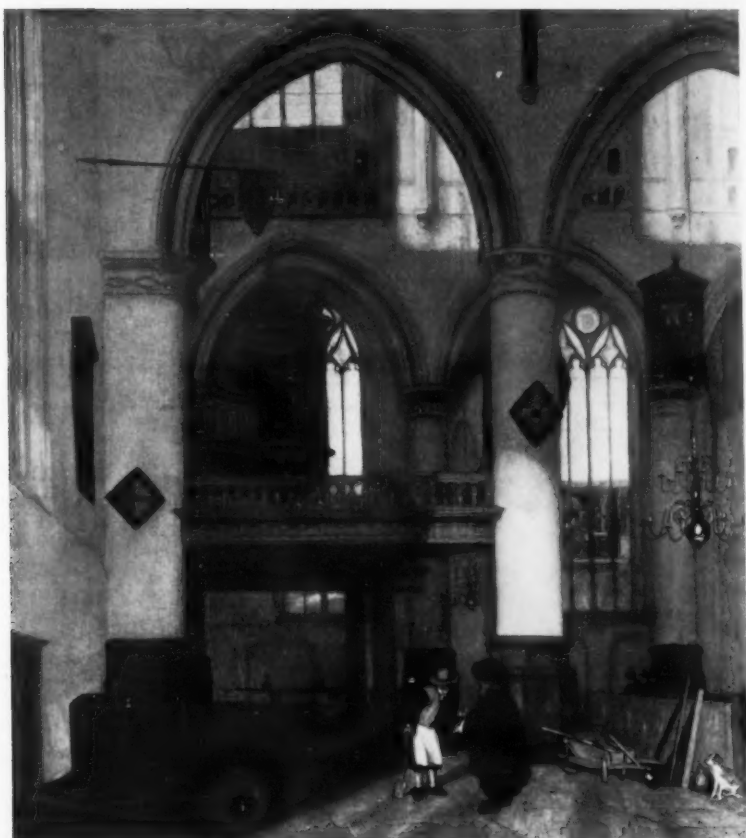
"ALLEGORY OF
PLENTY" BY AERT
DE GELDER
(ABOVE)

"LANDSCAPE"
BY HERCULES
SEGHERS
(RIGHT)



STEEN: DETAIL
OF "PEASANTS
AT A TAVERN"
(BELOW)

LENT BY MR. H. E. TEN CATE, ALMELO



LENT BY THE SCHAEFFER GALLERIES



LENT BY MR. ADOLPH MAYER, THE HAGUE, THROUGH THE LILIENFELD GALLERIES

LENT BY MRS. RALPH H. BOOTH, DETROIT

DE WITTE:
"CHURCH
INTERIOR"
(ABOVE)



"SAILING
SHIPS" BY
VAN BEYEREM
(LEFT)

did not hesitate to use simple tricks to accomplish his ends. A case in point is the use of plaster casts to aid in the drawing of hands and feet, or of the animals which enliven the landscape. Salomon van Ruysdael, who impresses one as having painted in such a poetic mood, must have used prosaic little plaster models of cows such as the one which is seen in the painting of Steen's studio which is in the Kleinberger Collection in Paris. Such repetitions as those seen in the

quality, but within the selfsame composition there often occur distressing discrepancies. The weaknesses and the uninspired passages are forgotten, however, when he has his moments of unsurpassed subtlety.

A puzzling figure is Terborch who lived outside of the province of Holland in Gelderland and Overijssel. Considerably older than Vermeer, he seldom dates his works. I often wonder how we have

to see the relation between these two artists. Was Vermeer always the inspiration? How did Terborch's work reach Holland? Were his genre subjects painted for the market in Holland, or did his compositions drift down to Delft and Amsterdam at a later date? It is easy to speak of a relationship, but we never should forget to study the geography and the state of transportation at the time. In his early days Terborch seems to have been movable enough.

An example of how lightly critics can interpret paintings and the lives of painters is offered by the case of Jakob van Ruysdael. Documents found, which mentioned a rheumatic pauper by the name of Jakob van Ruysdael, were believed to relate to the painter. Later research has proved that the painter Jakob van Ruysdael and the rheumatic were two different people. So the former graphic picture of poverty and lonely death cannot be used any more to mark as excusable potboilers the rather uninteresting stagnant pools with white tree trunks. The painter was an educated man who studied medicine in France and even practiced it in Amsterdam for a while. He lived in easy circumstances and did not die poor! The four paintings by him seen in this exhibition give a good idea of the diversity of his talent. The canvas from Detroit, the *Jewish Cemetery*, with its fantastic, composite landscape, and the majestic view of Haarlem, which was lent by Knoedler, show the great master in two of his most admirable aspects.

In the exhibition are several interesting paintings of still-life. Kalf is represented by a beautiful composition, and the Rembrandt *Still-Life with Dead Game* from the McIlhenny Collection in Philadelphia (illustrated on the cover of this issue) is another fine work.

With exhibitions it goes as with receptions: we look for an expected friend and don't find him, and mostly we are not elastic enough to content ourselves with the company which is present; we miss the absences. I don't want to yield to this negative impulse.

However, I must confess that I would have welcomed a classic Vermeer or a greater Rembrandt. There is a portrait by Hals, a portrait of a woman with pronounced Jewish features. I cannot keep her out of my mind: her face is a symbol. Thinking of a poem by the Dutch contemporary of Hals, Joost van den Vondel in which there is a description of the massacre of the Innocents, I call her "depressed Rachael." This wonderful portrait makes up for the weakness of a few of the other paintings.

As a rule, I don't like receptions or exhibitions—but manifestly and as in the present instance, there are exceptions.



LENT BY MR. ADOLF MAYER, THE HAGUE

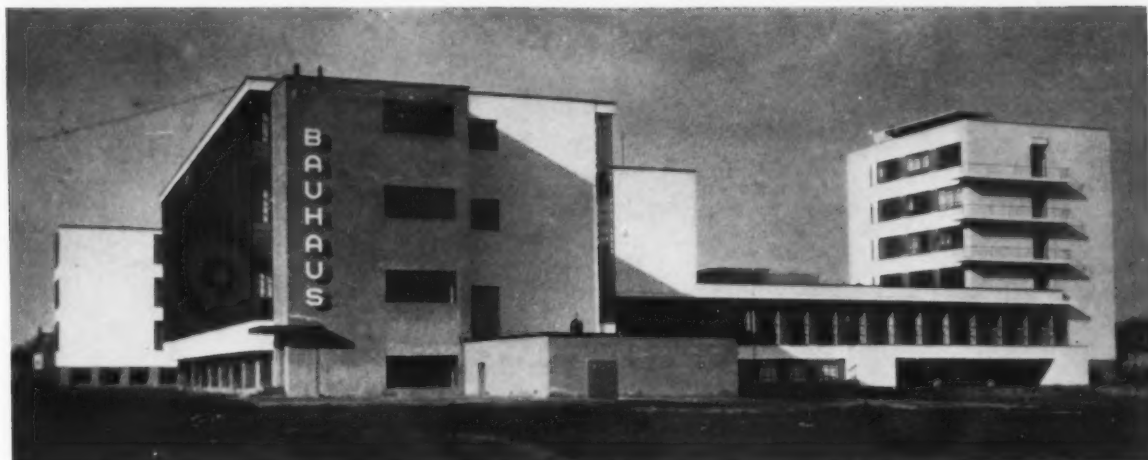
A "LANDSCAPE" BY ADRIAEN VAN DE VELDE, SIGNED BY THE ARTIST, AND DATED 1661
THE "JEWISH CEMETERY" BY JAKOB VAN RUYSDAEL, ONE OF HIS MOST CELEBRATED WORKS

LENT BY THE DETROIT INSTITUTE OF ARTS



oeuvre of Terborch and de Hoogh are not renewed endeavors to perfect a composition, as were those of Van Gogh, but mere repetitions of successful works. Jan Steen seems to have had such a fertile mind that direct repetition was not necessary for him: he rearranged his scenes slightly, and always lost himself in a new treatment of the old theme. This artist can be very uneven. Not only do different authentic paintings by him show a surprising degree of difference in

THE DESSAU
BAUHAUS



OF GROPIUS,
1925-1926

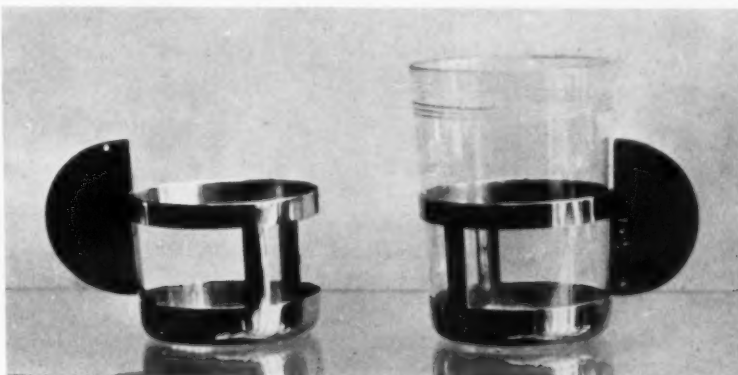
EPITAPH EXHIBIT *of the* BAUHAUS

Commemoration of a Famous Modern Source of Design

BY MARTHA DAVIDSON

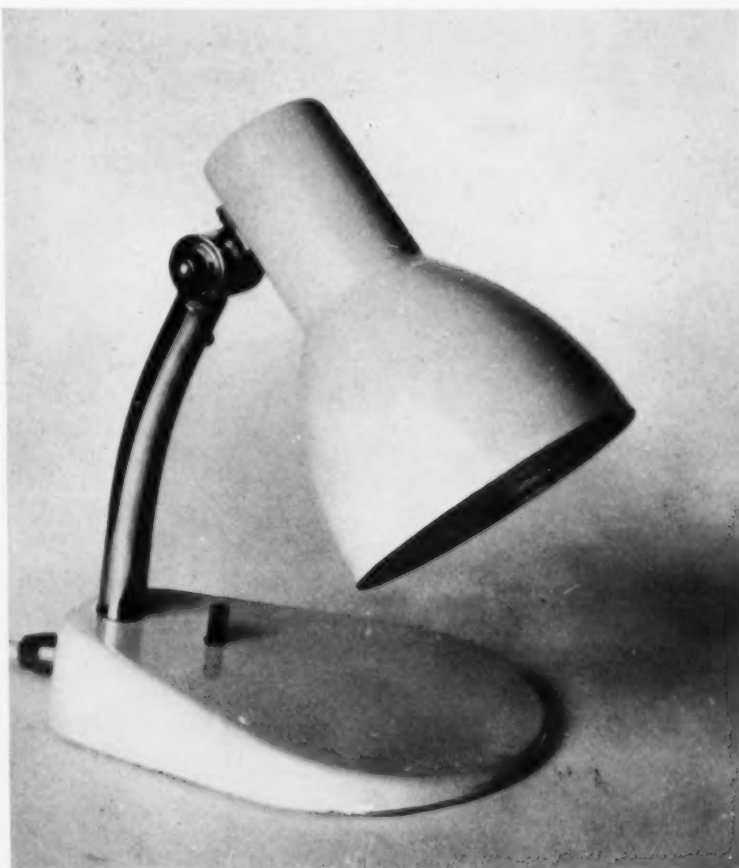
LET us create a new guild of craftsmen, without the class distinctions which raise an arrogant barrier between craftsman and artist. Together let us conceive and create the new building of the future, which will embrace architecture and sculpture and painting in one unity and which will rise one day toward heaven from the hands of a million workers like the crystal symbol of a new faith." Thus was the Bauhaus of Weimar launched by its first manifesto in 1919 under the courageous direction of Walter Gropius whose dream was a union of arts, crafts, trade and industry to best serve an industrialized civilization. Gropius envisaged the modern machine as a titanic vehicle for creative ideas, as a liberator from the obsolescent philosophy of art for art's sake and, by its economics, as the bestower of freedom and order to modern society. Out of a world of chaos, a world torn by war, its economy in tatters and its aesthetics in Dadaist anarchy, a school was created as a vast workshop for apprentices and journeymen. Because of the hostility of the government of Thuringia the school was moved to Dessau in 1925 and later, in 1933, closed by the National Socialists. After the first nine years during which the Bauhaus principles were established and the character of the school determined, Gropius left for private practice. It is primarily to this early period, 1919-1928, that the current Bauhaus exhibition at the Museum of Modern Art is devoted.

The exhibition, better called an exposition, of the *Werkstätten*, a *Festschrift* to Gropius, and an epitaph to the Bauhaus (contrary to



EXHIBITED AT THE MUSEUM OF MODERN ART

BAUHAUS DESIGNS THAT WIDELY INFLUENCED INDUSTRY:
SILVER BRONZE TEA GLASS HOLDERS, 1924, BY KRAJEWSKI;
ADJUSTABLE DESK LAMP FROM THE METAL WORKSHOP



the emphatic denial stated in the preface to the catalogue), has been assembled and installed by Herbert Bayer, former student and master of typography at the schools of Weimar and Dessau. Purporting to demonstrate the Bauhaus principles of exhibition technique, the display is a maze through which the visitor is fruitlessly directed by means of guide lines, footprints and abstract designs painted on the museum floor. He is led, with little sense of continuity and none at all of the collaboration and unity of the complex of arts, through demonstrations of the training received by the *Bauhäusler* from the masters Itten, Klee, Kandinsky, Albers and Moholy-Nagy, through a series of expositions on the pottery, furniture, painting, weaving, topography, lighting fixtures, stagecraft, architecture and intimate, extra-curricular activities of the Bauhaus. The exposition suffers gravely through the absence of material examples. Because of the malevolent attitude of the Fatherland very few actual specimens of the crafts were available. The demonstration therefore consists largely of magnified photographs that, though decidedly inadequate, indicate the enormous scope of activities that constituted the training of every student that entered the school. Learn by doing was the inductive method preached by the Director who regarded the mastery of handicrafts as a stepping stone to machine industry, the antithesis of the principles followed in the eighties by William Morris whose reaction to the ugliness of the Industrial Age had led him to deny the machine as a medium for creative art. Like an enormous

(Continued on page 22)

The Harding Collection: A Document of American Taste

OFFERING a remarkable illustration of the highest type of activity of the American amateur in the great formative years of American collections, the paintings and works of art collected by the late J. Horace Harding are now being exhibited in private quarters at 654 Madison Avenue by the legatees of the Harding Estate. With a few exceptions that have already passed into important museums and private collections, the entire group acquired by Mr. Harding between 1902 and 1923, including works by masters of the Italian, Spanish and British schools, as well as *objets d'art* from the Renaissance and Rococo, are now visible in this sale exhibition, and, aside from their significance to the art market, they constitute

G. B. MORONI: "PORTRAIT OF GIULIO GELARDI"
EXHIBITION OF THE J. HORACE HARDING COLLECTION



EXHIBITION OF THE J. HORACE HARDING COLLECTION
GAINSBOROUGH: "MRS. FITZHERBERT" (ABOVE)

a valuable document of the taste and accomplishments of the period to which the Harding Collection belongs.

The first impression which the exhibition arouses is a confirmation of the validity of quality in works of art of any period despite mutations of taste. Although British eighteenth century portraits no longer monopolize the desiderata of American amateurs, the works by Raeburn, Gainsborough, Reynolds and Hoppner in the Harding Collection must instantly be recognized as permanent qualitative standards of artists whose facility often encouraged virtuosity rather than aesthetic entity. The formula of successful selection in such a field, to risk a hypothesis, would appear to be an insistence upon the integral values of the picture itself rather than in association with its surroundings—a theory that deserves the attention of collectors of the Impressionist and Post-Impressionist paintings which are already beginning to be considered much too often for their decorative, instead of for their own, sake.

In the Italian school, the Harding exhibition offers the famous Carlo Crivelli *Madonna and Child* once in the Huldshinsky Collection, Berlin, a lovely early work in a simple key rather than the overwhelming crescendi of later Crivellis, compositionally recalling the Madonnas of Mantegna and Giovanni Bellini; two almost equally well known portraits by Sebastiano del Piombo from the Roman, strongly Michel-angelesque period of the great Venetian; a magnificent Moroni portrait in the most sensitive phase of the genial Bergamask painter and executed in his most characteristic cool grey, black and brown tonality; and an impressive Florentine portrait of a Medici

(Continued on page 22)



EXHIBITION OF THE
J. HORACE HARDING
COLLECTION

EL GRECO:
"APPARITION
OF THE
VIRGIN TO
ST. DOMINIC,"
CA. 1600

New Exhibitions of the Week

ROISTERING SCENES OF METROPOLITAN LIFE BY MARSH

THE usual zest and love of vulgar life for which Reginald Marsh cheerfully pretends contempt is maintained in his latest paintings on exhibition at the Rehn Galleries. To his stock of subject matter—of Coney Island hurly-burly and subway genre, of glittering burlesque queens and mournful unemployed, the well known painter-reporter of the Manhattan maelstrom has added a scene of divers suspended in air against the crisp outlines of an ocean liner and the skyline of New York; a cynical picture, entitled *Cheese Cake*, of a glamor girl besieged by photographers and reporters on a ship nearing harbor; and an arid view of sun bathers on the roof of a city tenement, seen from the artist's Union Square studio.

While the painter was never more profuse than in his *Coney Island Beach No. 2* in which myriads of people swarm like sea monsters in close embrace, he excels in an unusually quiescent and poignant picture of a Negro youth searching a waste basket for food while the sky lowers and, ironically, distant bathers embrace on the sand or joyfully emerge from the surf. The emotional quality of this painting, rivalled in intensity, though different in kind, by the scene in which a burlesque queen strip teases her male audience, makes this Marsh's outstanding recent contribution. Most of the pictures, drawn preponderantly in dark tones of brown that preserve the beautiful luminosity of the tempera medium, lack the color and vivacity befitting the subject. In the absence of brighter hues they have an appearance of aged wood gleaming with a warm patination.

M. D.

A BUS-EYE VIEW OF THE WORLD'S FAIR OUTDOOR MURALS

THE lasting qualities of the media employed is often stressed in the comments by the artists about their exterior murals at the New York World's Fair. Permanence in decorations for temporary buildings? This is only odd till we consider that this is a fair, and that the artist, like any other exhibitor, wants to show his wares. The idea of painting pictures on the outside of buildings is by no means new, but in our civilization this form of expression has been so infrequently used as to be an innovation. It is to be hoped that, as in the case of so many other innovations which first captivated the

fancy of the public at great expositions, proper encouragement will result from this display to further the practice. It is by no means a perfected art. The attempts which we were shown, even when allowance is made for the conditions under which they were seen (sans their verdant foliate frames which will be provided in April by nature aided by the Board of Design) cannot be considered universally successful.

However, some of the decorations are completely satisfying both as works of art and as paintings on exposition architecture. Among these Pierre Bourdelle's smaller panels, more relief than painting, are impressive when viewed casually, and reward a more careful inspection. André Durenceau, in an attractively decorative rendering of a theme perfectly suited to the Metals Building, has achieved, by painting the spectras of seven metals and of the sun, what appears to be a colorful piece of non-objective art. Excellent also for the purpose for which it was intended, is Witold Gordon's mural on Food Building Number 3, a detail of which is herewith reproduced. In a particularly charming and gay way he amusingly and instructively depicts animal and vegetable foodstuffs making his decor an exhibit in itself. Also light in touch and well considered are Martha Axley's and Hermann van Cott's embellishments.

The majority of artists, however, seem to have been affected in their design although not in their technique, by billboard psychology: they created works of heroic scale to be seen, *en passant*, by thousands of people and then to be destroyed. Many of them were not up to the situation. Outstanding among the failures is a flatulent display of gigantic size on the Communications Building. Painted by Eugene Savage, it is the butt for an apt, if not particularly good, pun.

D. B.

RETROSPECTIVE OF A VETERAN NEW YORK PAINTER, DU BOIS

THIRTY years of the work of Guy Pène du Bois, extending from 1908 to 1938, are reviewed in a comprehensive exhibition at the Kraushaar Galleries. The earliest paintings echo a past era when pictorial reporting gave to America its great pre-War artists. These trenchant vignettes of New York life in street, bar and restaurant remain unrivalled both for their amiable cynicism and for their simple, strong design. Especially prominent is the small picture,

Waiter, which was included in the great Armory Show of 1913. In the early twenties du Bois painted the engrossing portrait of George Moore seated stiffly, hat in gloved hands, beside a seductively gowned woman who sprawls on the sofa shared by both—a picture comparable in mood and stark pattern to the sardonic "interiors" of Degas and Toulouse-Lautrec. Slightly later pictures introduce the mannequin type characteristic of this artist's more resonantly hued pictures. While renewed vigor and humor, coupled with glowing, enamel like colors are manifest in *On Staten Island*, 1936, the fashionable, mannered portraits and the pale, loosely sketched beach scenes of this year are disappointing. They are a far cry from the direct, spicy journalism of the artist's earliest work, his crowning achievement.

M. D.

DAY, PAINTER OF THE TROPICAL SOUTH

THE qualities of the Sea Island cotton country, itemized in the watercolors of Horace Day at the Macbeth Gallery, are those of a land amazingly tropical. The south of Carolina is sensitively, affectionately and directly re-



FOOD BUILDING NO. 3, NEW YORK WORLD'S FAIR 1939

WITOLD GORDON'S MURAL REPRESENTING THE ESSENTIAL FOODS OF MANKIND (DETAIL)

vealed in two dozen pictures which complement each other so well in a comprehensive saga that the sum more than equals the parts. Day's work is conspicuous for its gentle humor, its appreciation of the tropical sky and atmosphere. It is fraught with a sympathetic interest in the people of the South, in their quiet, slow life and in the architecture of their homes, whether simple wooden cabins set in a spreading field or pillared mansions overhung with majestic trees. He is an able watercolorist less admired for any plastic brilliance (although his luxuriant *Spanish Moss* is an enviable accomplishment) than for the recreation in his paintings of the personality of a land and its people. Though foreign to the region which he depicts, the artist, who spent the first eighteen years of his life in China and who later lived in Vermont, never for a moment loses his hearty grip on the country he paints.

M. D.

MARIN: NEW OILS AND WATERCOLORS

WITH a vitality, a tumultuousness and pantheistic ardor never surpassed in his watercolors, the latest series of oil paintings by John Marin, genius of American watercolorists, dominates his show at An American Place. All the power of the sea, its terrible beauty, titanic movement and treacherous calm, is projected in these paintings of Cape Split, Maine. Most majestic is the turbulent canvas recording the eternal strife of land and sea, the mountaneous waters simultaneously clawing away from the shores and breaking with terrific force on the rock piles which impede their inevitable course. No longer reframed within the frame or composed of a complexity of separate warring parts of "great masses pulling smaller masses," the pictures are still organized with what the artist has described as "Blessed Equilibrium." They are drawn with bold, slashing lines that recall the rapid ink sketches of the Zen painters who relied upon intuition to create images of their passion for nature. The swift, magnificently coordinated calligraphy seems to spring from a source in nature common to the scene itself, as if the artist's hand were a seismograph automatically recording the vibration, the unseen life and internal rhythm of the sea.

In another oil, the wreck of an old barge, the unquiet water, the thrashing surf and the ribboned sky are co-mingled like the colors on the painter's palette and orchestrated with the tremendous symphonic power of nature itself. The colors are bold and luminous. The wide brush, loaded with pigment and drawn impetuously over the picture surface, leaves behind it passages in places so thin that the texture of the canvas remains visible and in others so dense that the final surface, like a clay model that shows the imprint of the sculptor's fingers, carries the impress of the sweeping movement of the painter's arm and of the sea.

Surprising are the flower pieces in oil, conventional though accomplished studies much less astonishing than the watercolor of witchwood and moosewood, in which an enormous range of colors are freely brought together into an exquisite mass reflecting the mounting greatness of this sixty-seven year old master.

M. D.

MARGARET BLAKE; PUBLIC FIGURES IN MINIATURE

AN EXHIBITION interesting from two aspects is the show of statuettes in clay by Margaret Blake presented by Isabella Barclay, Inc. It might stand as a model of installation from the standpoint of taste and imagination, for the tiny figures are seen at their best in a display unit of curving shelves and columns against a background of black velvet, and lighted so that every variation of their deft modeling is apparent. Mrs. Blake specializes in royalty and the nearly regal, such as Alice and the Duchess, Queen Victoria and the Duchess of Windsor. Her Queen Elizabeth is subtle, Ed Wynn is ingratiating, and while she is doing the crowned heads of the amusement world, one would like to see her interpretation of



EXHIBITED AT AN AMERICAN PLACE

"CAPE SPLIT, MAINE," A SERENE, TWILIGHT SCENE, 1937 WATERCOLOR BY MARIN

the potent personality of the King of Swing. A very fine line divides good taste from bad in the precarious world of chic. These felicitous little sculptures have an imagination and adroitness which give them authentic character.

J. L.

TWENTY-THIRD ANNUAL CELEBRATION OF AMERICAN ETCHERS

JOHN TAYLOR ARMS, who contributes an outstanding work to the exhibition of the Society of American Etchers at the National Arts Club, also writes a foreword to the catalogue. It is particularly appropriate at the moment. "In these troublous days of change, with their ever-present undercurrents of insecurity and fear, we believe that the stability found in sincere work and in the quest after beauty offers a sense of peace and a renewal of faith in fundamental truths."

There have been print shows in the last few years which have been more responsive to those undercurrents, and to their outward aspects, but there is no group the sincerity of whose artistic standards is more apparent and incontrovertible than this one. The current show is smaller than last year's, and at that contains nearly two hundred examples selected from the two thousand entries. The prize for the best print by a member of the society went to Thomas Nason, whose line engraving *Hebron Barns* presents rich variety of tone as well as a beautifully simplified composition. Arms' own *Reflections*, with its contrast between the reality of a town and its reverberation in the water, is a *tour de force*, both technically and in its exquisite clarity of vision. The more dramatic prints, which concern themselves with human values, arrest one's attention in this exhibition and are in the safe hands of such accomplished print-makers as Peggy Bacon, Minna Citron, John Costigan, Paul Cadmus and Lewis Daniels. *Essence of Things* by Daniels is striking psychologically. Lawrence Kupferman shows two examples, both of Victorian houses, whose handling of light and shade in such details as the slate of a roof demonstrate the impact upon the mind which mere pattern in black and white can possess.

J. L.

"CAN WE DRAW?" SHOW BY SUBSTITUTE PUBLIC SCHOOL TEACHERS

AT THE A.C.A., that champion of causes by no means lost, is a twofold exhibition. Works by members of the American Artists Congress are small in their physical proportions and low in price. That the day of small things is not to be despised is witnessed by the large number of red stars which decorated these small paintings and sculptures immediately after the opening of the exhibition.

Among the two hundred entries it is impossible to mention a tenth of the good paintings, but Zoltan Hecht, Lubell Feigin, Thomas Nagai and Ann Steele Marsh leave extremely pleasant impressions in the mind, and work by Stuart Davis, Philip Evergood, Kuniyoshi and Lucille Blanch cannot fail to be interesting.

"Can We Draw?" is the title of an exhibition by a representative group of art teachers who were failed in the drawing division of highschool fine arts examinations. The most illustrious failure is Max Weber, who flunked out in 1909. Among the score of examples on view, the actual paintings which eliminated the artists are not included, but many of the works indicate how far afield are the standards of the Board of Examiners. According to ordinary contemporary ideas of what constitutes competent painting the examiners would rate marks which should make them blush. Beatrice Levy's *The Circus* and Joseph Oser's *Lobster Houses* are both recommended as work which shows taste and talent and the ability to draw. The gallery has never before shown a painting of such arid academic quality as *A Villa in the Country*, but no one would question the ability of the artist to draw.

J. L.

PAINTINGS OF THE SEA: GORDON GRANT AND ANDREW WINTER

BOTH branches of the Grand Central Galleries are exhibiting paintings of the sea this week. The familiar and expert work of Gordon Grant is at the Vanderbilt Galleries and Andrew Winter shows over a score of his paintings at the Fifth Avenue Galleries. Of the two the latter shows more scope, but Grant, in the for him



EXHIBITED AT THE VALENTINE GALLERY

"FOIRE NO. II," A SMALL, LIVELY DECORATIVE PANEL DEFTLY DRAWN BY THE CONTEMPORARY SPANIARD, MARIANO ANDREU

less familiar medium of watercolor, demonstrates again that there is no phase of nautical life with which he is not *en rapport*.

Coloristically Winter is superior. *Low Tide*, *Pemaquid* with brilliant light falling on rocks and the pulsating wash of waves is painted with a free hand, and a grasp of color values which make it fresh and interesting. Contrast of light and shadow which is dramatic also marks such work as *The Road to the Lighthouse*. There is a sturdy, realistic quality in Winter's painting, with no attempt to dress up his material, but withal to present it in all the clear air and clean, windswept feeling which the sea conjures up, overcomes one's prejudice against such literal interpretation. Gordon Grant's knowledge of his subject impresses the spectator always. His draftsmanship is so able that one overlooks the formula at times, but in such work as *Deep Water Men* with its disagreeable contrasting purple shadows and bright yellow sou'westers there is no question as to his shortcomings as a colorist. *Reflections*, graded in tone from blue-grey to deep purple-blue, shows him in a much more successful mood.

J. L.

POT-POURRI OF WATERCOLORS BY TWELVE AMERICAN ARTISTS

IT IS primarily a variety of handling and a facility of rendering expressive forms that sustains interest in the present exhibition of twelve American watercolorists at the Boyer Galleries. Among a group of half a hundred pictures there are richly colored landscapes by Burliuk and Dirk, a snow scene by the former depicting a simple, winter-clad countryside, a view of Larchmont Cove by the latter expressing with vivid delight the melting of tiny sailboats, sky, water and hills into one mass of moving color. George Constant's etherealized views, blotted and almost transparent, are over-

shadowed by his delicately tinted painting of two crabs in seaweed and water, and by a brooding view of Schuylkill River by Chanin. The latter is a newcomer to the gallery. His deeply toned burlesque pictures and sinister scene illustrating a dramatic episode in the play *Bury the Dead* mark him as a young neophyte of striking ability. Foshko, like Chanin, has caught the tragi-comic atmosphere of the burlesque. Both artists have been similarly inspired by the caustic paintings of Rouault.

Adding spice to the show are Knud Merrild's abstract erotica, the least slight of which is *The Pear*, a crisply executed arrangement of fruit, paper and wood whose grain is carefully simulated beneath the surface glazing which creates a peculiarly oily texture found in all of this artist's watercolors. Harold Weston, that painter of tree tipped, mountain topped panoramas in cloying lavenders and purples, has a disappointing representation, save for the surprisingly dramatic *November Wind* and the delicately toned and decoratively stylized *Autumn Landscape*, the poetic lyricism of which contrasts with the painfully delineated picture of a collie on a meticulously textured Indian rug.

M. D.

A MODERN DECORATOR WORKING IN A PAST TRADITION: ANDREU

S ELDOM has the art of pure decoration had so brilliant an exponent as in Mariano Andreu, the forty-five year old Spaniard painting in Paris whose first American show at the Valentine Gallery astounds the visitor not only by superlative technical virtuosity but for the fact that Andreu's talents have not long since been requi-

sitioned, either in the form of public commissions, by the stage, or for the adornment of the most sophisticated modern houses. For Andreu is a true *decorateur* in the light-hearted eighteenth century sense of the word. The burden of society, instead of being forced upon one's consciousness as in nearly all modern murals, is as utterly forgotten in the presence of his airy fantasies as in that of Tiepolo's informal villa *divertissements* or of Watteau's flowery living garlands.

Andreu is self-taught inasmuch as he depends upon no existing school for his inspiration. But in the exaggerated *contraposto* and balancing stance of his figures there are abundant echoes of Botticelli's diffident Graces, while the flexed muscles and furious energy of his male nudes call up the anatomical studies of the great fifteenth century Florentine draughtsmen and Pollaiuolo's *Battle of the Naked Men* in particular. This derivation would seem mannered if Andreu's subject matter were not itself based upon the most mannered of all theatrical traditions—the eighteenth century *commedia dell'arte*. Adroitly he builds upon the stately Palladian architectural background imported by the Italian players, enhancing it with gazebos, Victorian trellises and iron lampposts. Scenes of unparalleled gaiety and intrigue are unrolled in this setting with a cast including circus performers, high-wheeled bicycles, musical instruments, poodles and aspidochelons. The painter has consequently been arbitrarily classified as a surrealist, but actually these incongruities are no more than the masqueradings, disguises and rodomontades of true Italian comedy. The use of *grisaille* for his nude figures, relating them to the architectural elements of the scene, and of the radiating perspective of the stage are successful devices for unifying even the large, diffuse compositions which, in their spirited grace, carry a note of genuine laughter to an age which has forgotten how to be amused.

R. F.

(Continued on page 20)

ART THROUGHOUT AMERICA

HAGERSTOWN: A RETROSPECTIVE SHOW OF PAINTINGS BY TACK

FIFTY paintings and drawings are included in the retrospective exhibition of works by Augustus Vincent Tack being shown at the Washington County Museum of Fine Arts in Hagerstown, Maryland. The exhibition, which was organized with the coöperation of the Metropolitan Museum of Art, the Phillips Memorial Gallery, the Clayton Gallery, Mr. Chester Aldrich, and the artist himself, brings together for the first time in public exhibition such diverse examples of Tack's work as several romantic landscapes, painted over thirty years ago; portraits, such as that of the Honorable Elihu Root lent by the Phillips Memorial Gallery, and *White Laurel*, just completed this year; heroic religious compositions such as *In the House of Matthew*, lent to the exhibition by the Metropolitan Museum of Art; a number of decorative panels painted for the Phillips Memorial Gallery about ten years ago; and several of the new abstractions which were shown at the Walker Galleries last season, and at the Berkshire Museum of Pittsfield, Massachusetts, this year.

Despite this bewildering diversity of technical styles, there is a readily seen unity in this retrospective exhibition. This comes from persistence of method—the artist's refusal to be limited to the representational and objective—and of subject. The unity of the subject matter is explained, to a great extent, by Tack's sincere purpose. Profound faith and a religious sense of beauty motivate much of Tack's work which ranges from the symbols of Christian faith, painted in a technique of a modified pointillism, to the most recent, delicate designs, definitely Chinese in character, which call to mind the quality of an antique rug.

CAMBRIDGE: A STUDY BY CORREGGIO

NEWLY reinstated, after several years of oblivion in storage, there may now be seen in the Fogg Museum a painting believed to be by Correggio. It is a study for the head of Sant' Ilario in his frescoes at the Cathedral of Parma given to the Museum many years ago by Dr. Denman W. Ross. Somewhat over life-size, inclined sharply to the side, its dusky brown tones relieved by soft reds, it is monumental, impressive. The features, though of unexpected delicacy and youthfulness, convey a compelling sense of mystery and emotion.

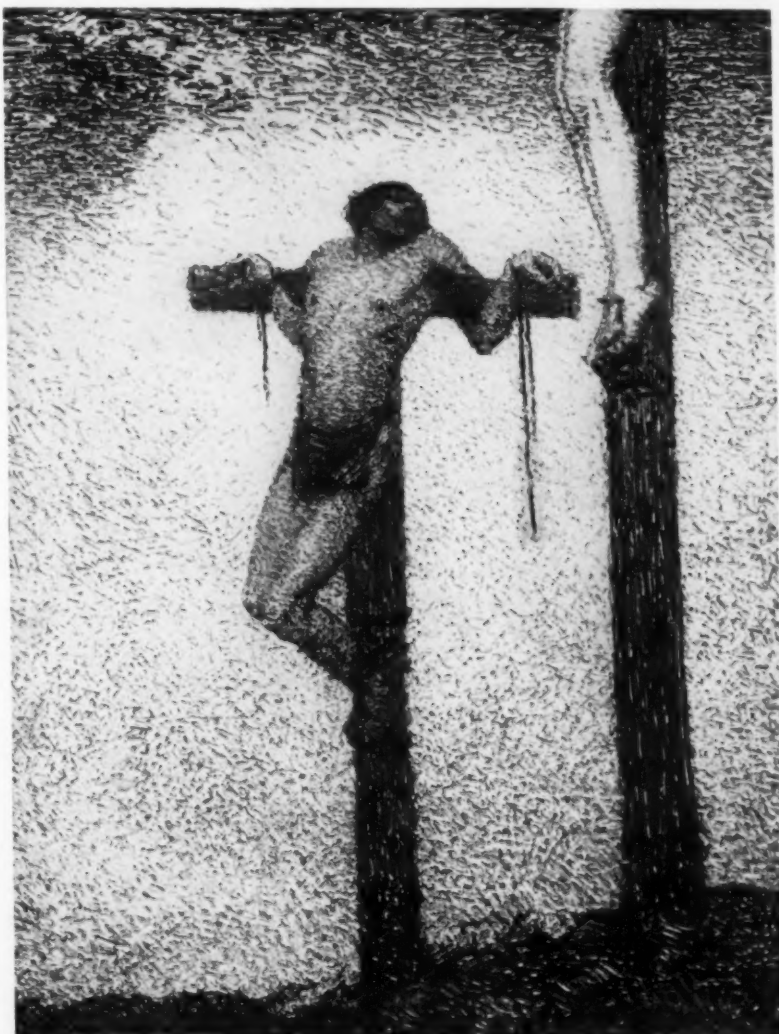
The attribution to Correggio is based partly on the connoisseurship of Dr. Ross, partly on the judgment of those in the Museum. It is based also on laboratory methods of research. An examination under the X-ray by Alan Burroughs shows a kinship, too close to be accidental, with the generally accepted *Ecce Homo* in the National Gallery at London. The latter has a history extending back to 1718, at which date it becomes confused with another example of the same subject. Though questioned by von Meyer, it was highly praised by Berenson. While the Cambridge head may be classified as a "study," it is, in Burroughs' conjecture, probably a separate portrait of the young man who served as a model for the Sant' Ilario. By whomever painted, the head is definitely the same as that of the saint at Parma, an outstanding figure in Correggio's great decorative scheme for the Cathedral occupying a triangular wall space under the dome.

Despite a certain almost feminine sweetness which typifies much of Correggio's work, this head is remarkable as an example of the artist's power of lighting with shadow. The illumination from above dramatizes the emaciation of forehead and cheek, deepens with shadow the broad hollow of the eye, creating at once the personality of the mystic. Undeniably there is about it a moving power of light and darkness which transcends even the youth and lyric beauty of the subject.

SPRINGFIELD: CANVASES BY SIX MASTERS OF THE BARBIZON SCHOOL

A GROUP of twenty-five paintings by artists of the Barbizon school is being shown throughout December at the Springfield Museum of Fine Arts. Only the six names most closely connected with the school are on view: Millet, Théodore Rousseau, Diaz de la Peña, Daubigny, Dupré and Corot.

On looking at the Barbizon painters it is hard to believe now that they were once revolutionary, though in their time they presented a striking enough contrast to the Neo-Classicism of Ingres and David and to the Romanticism of Géricault and Delacroix. No one had ever before considered landscape in itself worthy of being painted to the exclusion of other subjects. Yet these men persisted and have attained the status of masters in their field. Rousseau, who was mainly attracted by evening landscapes, is characterized by works in a melancholy, romantic mood. There are several peasant groups by Millet while Diaz, the most famous colorist of the group is represented by some of his most sparkling, spontaneous canvases. Calm river scenes by Daubigny, animal studies by Dupré and the well-known type of late Corot landscape complete the show.



EXHIBITED AT THE WASHINGTON COUNTY MUSEUM OF FINE ARTS
"THE PENITENT THIEF," OIL BY AUGUSTUS VINCENT TACK

DENVER: A SURVEY OF RECENT EVENTS

CHAPPELL HOUSE is currently the scene of an exhibition of prints loaned by the Weyhe Galleries of New York. Comprising one hundred and eleven items which range from the fifteenth to the twentieth centuries, the aim of the exhibition has been to show the historical development of the

various graphic media—woodcut, intaglio and lithograph. Among the giants of the gouge, graver and crayon represented are Dürer, Altdorfer, Brueghel, Rubens, Hogarth, Daumier and many others. Particularly notable for its modernity is the latter's *European Balance*, a figure of Peace insecurely poised on a bomb. Toulouse-Lautrec and Rowlandson are two further artists whose timelessness strikes an appropriate note today. Two very fine Rembrandt etchings are likewise included in the show.

Also recently shown at Chappell House was an exhibition of portraits by Gleb Ilyin who, with marked talent for capturing likeness, has depicted many prominent local figures. These were followed by watercolors by Beatrice Macartney—colorful, picturesque impressions of Mexico rendered in broad, wet washes. Wood carvings by Henderson are another current attraction. This artist-craftsman has specialized in panels, chests and also furniture, producing hand-wrought pieces in the best tradition characterized by unusually fine



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workmanship. A final Denver art event is the exhibition of four recently executed murals entitled *The Pioneers' Journey Westward* executed by Jennie Magafan and Edward Chavez.

WILMINGTON: REPRESENTATIVE NATIVE PAINTERS IN A LOAN SHOWING

AN EXHIBITION of paintings by contemporary American artists is being held this month at the Delaware Art Center, Wilmington, under the auspices of The Wilmington Society of The Fine Arts. Assembled with the aid of a number of New York dealers, the aim of the show was to present a comprehensive view of present day American art reflected in works of the highest quality by leading artists; some of the paintings are shown here for the first time, some have represented the artist in museums throughout the country. Limited by space in their attempt to be completely comprehensive, the show nevertheless includes some forty-six oils by many artists, and thirty-nine watercolors some of which are from the brushes of painters represented in the oils section. The paintings were selected to show both the older American traditions and the modern trends among the younger men. It was especially desired to emphasize "an art that is essentially American in spirit, technique, and subject matter." The comprehensiveness and variety of the show is suggested by the fact that works by men such as Ryder, Pierce, Corbino, Carroll, Lucioni, Garber, Curry, Speicher, duBois, Whorf, Grosz, Sheets and many others are included.

New Exhibitions of the Week

(Continued from page 18)

ROUNDAABOUT THE GALLERIES: FIVE NEW EXHIBITIONS

F LORANCE WATERBURY'S perennial show has opened at the Montross Gallery with a varied crop of decorative still-life and landscape paintings. Although the artist reduces all living things to the status of inert still-life arrangements, she has succeeded in depicting the dancing waters on the coast of Maine and the vibrating color and reflected lights on the canal at Princeton. Her picture of a temple in a street of Hangchow, China, is a colorful vignette, tribute of the artist and connoisseur to the country whose art she admires. There are, in addition, pictures of flowers, fruit, *Mexican Things* and a tantalizing, conceptual still-life of a poker game.

I NTRODUCED by an elaborately illustrated catalogue with a foreword by his teacher, Georges Rouault, a score of paintings by André Giraud are being shown at the gallery of Mrs. Cornelius Sullivan. With the number of painters one can name offhand who have been influenced by the highly individual style of Rouault, it is amazing that his only pupil shows not a trace of his touch, either in point of view or treatment of theme. For here are half a dozen

pale, white scenes of Venice, nostalgic in their mood and delicate coloristically. Giraud fills the piazzas with tiny figures, showing his interest in human beings almost entirely as he sees them in gay, ephemeral crowds. Much more solid and robust are the figure paintings and flower pieces. In them Giraud lays on the pigment with a lavish hand, and they glow and sparkle with a life of their own. Particularly is the *Nu devant une fenêtre* successful in its effect of radiance surrounding the figure, and the dim elusive mystery of the room itself. Also in *Fenêtre ouverte sur la forêt* is the artist at his best, here in the dreamy view into the forest as it is contrasted with the more substantial foreground. Gouaches, many of them of New York at night, are astonishingly monotonous and hackneyed. One of the harbor only, communicates a feeling of reality.

AN OPPORTUNITY to study kineplastics is offered at the Mercury Galleries, where work by Anton is now being shown. They seem to be abstract paintings of rather disagreeable, graded color in heavy impasto of varying textures. One title is *several ways of looking at a bird*, another is *mono-visual aspects of a schizoid*. These do not at all assist the spectator in deciphering a meaning, but they are interesting in themselves. The artist for twenty-five years has been engaged in the most intensive research through every



EXHIBITED AT THE MONTROSS GALLERIES

"STILL-LIFE WITH ZEBRA," OIL BY FLORANCE WATERBURY

manifestation of normal and abnormal phenomena, the catalog states. A student of science, he has specialized in the chemistry of the blood and in the psychology of the insane. Poet, dancer and acrobat, he has nevertheless found time to study the rotting of leaves. The work shown here is definitely experimental in character, and with the background of the artist, only a tithe of which has been indicated above, it is disappointing that his paintings reveal so little of plastic interest.

ANGNA ENTERS must have a wonderful time, and so do those who follow her creations in several media. Trained as a painter, she makes pictures as a side line, and employs serious researches into the history of art as a handmaiden to her principal form of expression, that of a dance mime. The same keen analysis, biting comment and sly laughter regarding events and trends past and contemporary that one sees in her recitals, is to be found in the work in her current exhibition at the Newhouse Galleries.

THE good impression which single paintings by Rose Kuper have made as they have occasionally appeared in group shows is confirmed by her one man exhibition which is now at the Studio Guild. She uses intense color thickly applied in broad brushstrokes. Modified geometrical forms interpret still-life studies and figures which are particularly appealing. Especially interesting is *Katrina*, the figure of a woman, brilliant in its color and interestingly designed. Virginia Evans knows her subject so intimately that her paintings of West Virginia are alight with local color. The wide expanse of the valleys and the airy feeling of the landscape are captured in effective harmonies. *West Virginia Prison Coal Mine*, with its firmly organized study of chimneys and a shamble of buildings, is the one hint of the industrial side of this country.

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The Harding Collection

(Continued from page 14)

courtier, attributed, perhaps too modestly, to Francesco Salviati. A pair of splendid likenesses by Antonio Moro are in the full freshness of his Flemish style upon the moment of his arrival in Spain. A great phase of Spanish art is fully delineated in the superb Greco *Apparition of the Virgin to St. Dominic*, one of the most imposing of the Cretan's compositions and one which may well involve a portrait of a specific cleric in the guise of St. Dominic. Rivaling the Greco as *clou* of the collection is the delightful child's portrait by Goya representing Victor Guye, strong and rich in its somber coloring and brilliantly demonstrative of the artist's supreme aptitude for painting children. The entrance into English painting from the Continental Schools is well made through an accomplished landscape by Gainsborough and an equally brilliant seascape by Turner.

The English portraits are so colorful and suggestive of the atmosphere of their day that they are their own best descriptions. But it would be unfair not to call attention to the astonishing linear impressionism of Gainsborough's *Mrs. Fitzherbert* or the powerful directness of the pair of Raeburns, resplendent in the brilliance in which their recent cleaning has left them. Nor must the decorative art be forgotten. Magnificent bronzes, furniture, tapestries, Oriental rugs and ceramics conclude an ensemble which, in the brief moment it will still remain together, constitutes a memorial to typically excellent American art collection.

A. M. F.

Epitaph Exhibit of the Bauhaus

(Continued from page 13)

industrial laboratory the Bauhaus produced designs and models which were sold through the Bauhaus Corporation. Its influence spread widely throughout the industrialized world.

The curriculum of the school, outlined in the first room, recalls the early cries for functional art, for manual dexterity and for rational design in terms of techniques and materials. The exercises for the different courses frequently seem to be utilitarian and the experiments ingenious efforts within a *cul de sac*. Under the guise of "Composition. Exercise in combination of simplest plastic and rhythmic forms" (by N. Wassiljeff) the spirit of Dada stealthily entered the classroom. Although freedom of invention was urged, although the doctrinaire attitude of "the academy" was deplored, the powerful influence of the individualistic masters seems to have constrained the originality of their pupils in relation to the actual realization of exercises in the use of new materials made available by the machine. The produce of the Bauhaus is represented almost entirely by the masters and by those pupils, like Josef Albers, Bayer and Marcel Breuer who became teachers when the school was removed to Dessau. This situation poses the question: was the Bauhaus system, designed to foster flexibility and invention, properly attuned to create master craftsmen equipped to carry on the creative work of the great teachers and pioneers of Weimar by whom it was dominated? Apparently it was not.

High spots among the actual displays, besides the paintings of the celebrated artists Feininger, Klee, Kandinsky and the woodcuts of Gerhard Marcks, are the magnificent textiles by Anni Albers and Otti Berger, the historical first tubular chair by Breuer, the miniature abstract film by Moholy-Nagy and the peep show of the Triadic Ballet. The last, a pantomime of rotating fantastic automata in a mechanized drama created by Oskar Schlemmer, dramatically demonstrates the uses to which the machine may be put. Many of the exhibits stir up the question of functionalism which was one of the basic principles of the Bauhaus. Surely, as a thoroughly trained student, Bayer's experiments with the properties of color should have prevented him from using the too intense red as the color for his explanatory labels. The false functionalism, obvious in this petty example, is indicative of that lapse between theory and practise which made the Bauhaus building designed by Gropius an inferno in the summer because of the glass cage which acted as a conductor of the sun's heat.

The integration of the main branches of art promised in the Manifesto of 1919 was clearly never achieved. Thus America, despite her evident admiration for the historic importance of the Bauhaus, must look forward—rather than backward to an ideology based on a naked and unencumbered art—to a functioning rather than a functional relation between architect, sculptor and painter.

COMING AUCTIONS

Calhoun-August Old Watches and Miniatures

VALUABLE precious-stone jewelry, sixteenth to nineteenth century watches and fine miniatures will go on exhibition at the Parke-Bernet Galleries, Inc., December 10, prior to public sale the afternoon of December 14. The sale comprises property of William J. Calhoun, Jr., New York, Mrs. Henry W. August, removed from her residence at Winfield, Philadelphia, and other owners, together with property of the estate of Fanny Bacharach.

English and French watches of the sixteenth to nineteenth century have their cases beautifully decorated with chased, *ajouré* or enamel work, seed pearl borders, miniatures or other enrichment. An important George II gold watch and chatelaine were made in 1754 by George Weldon, a member of the family famed for its watchmakers.

Fine English and Continental miniatures of the sixteenth to nineteenth century include the rare *Portrait of a Lady* by Caspar



CALHOUN-AUGUST SALE: PARKE-BERNET GALLERIES

TWO GEORGE III GOLD WATCHES AND A NUREMBERG CLOCK

Netscher, 1639-84; *Portrait of a Nobleman*, painted by Richard Cosway about 1780; and *Venetian Nobleman* of the school of Tintoretto.

Dennis et al. Furniture and Decorations

THE Parke-Bernet Galleries, Inc. announce the public sale of furniture, decorations and art objects, the property of Bruce W. Dennis, Middletown, N. Y., the estates of the late Edward A. G. Wylie, Edwin Isham, James F. Hamill and other owners, the afternoons of December 15, 16 and 17, following exhibition from December 10.

English, French and American furniture, mostly of the seventeenth and eighteenth centuries, affords a pleasing selection. Among the desirable items is a pair of Charles II carved walnut armchairs in Flemish tapestry; a Louis XV carved and lacquered sofa and four matching armchairs; a set of eight Regency inlaid mahogany dining chairs; a pair of Adam mahogany console tables with carved decoration; and an early Georgian oak dresser. A smaller group of Spanish and Italian furniture contains a walnut vargueño inlaid with bone, circa 1600; Renaissance carved walnut credenzinas; a pair of Italian parcel-gilded and painted side chairs, and other pieces. Reproduction furniture of good quality is offered.

A large assortment of Oriental rugs and carpets includes a rare Kirman palace carpet with inscriptions, as well as Joshaghan, Khorassan, Ladik and other choice weaves. An Aubusson salon carpet and domestic carpets appear. Also listed in the catalogue are Brussels and Mortlake tapestries; antique decorative fabrics and ecclesiastical vestments; also antique brocade and tapestry cushions.

Sturgis-Barrett et al. Rugs and Furniture

ON THE afternoons of December 15, 16 and 17, the American Art Association-Anderson Galleries, Inc., will sell by public auction a collection of English and Continental furniture, porcelain, and glass; Georgian silver; Chinese porcelains; Oriental rugs; and textiles, comprising property of William Codman Sturgis of New York City; property formerly owned by the late Mary E. Barrett, wife of the late Hon. John Barrett, former U. S. Minister to Argentina, sold by order of the heir; silver owned by Mrs. Alice Kneeland Munroe, sold by order of Henry Munroe, Esq., counsellor at law; property of a private collector, removed from 270 Park Avenue, N. Y. C., sold by his order; and other properties sold by order of the

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SALE: GALERIE CHARPENTIER, PARIS
A "PORTRAIT OF Mlle. COLOMBE" BY HONORE FRAGONARD

various owners. Also included in the collection, which will be on exhibition from December 10 until the days of sale, is a group of platinum-mounted precious-stone jewelry from the estate of Ella Carolyn L. Rothwell.

English eighteenth century furniture in the collection includes several fine Queen Anne pieces, notably a walnut highboy with arched lower section, and two secretary bookcases, one trimmed with bat's-wing brasses and bail handles, the other a smaller example trimmed with engraved brasses and bail handles.

Coming up for sale at the end of the third session are an important tapestry and a fine Savonnerie carpet. The tapestry, a Flemish verdure silk and wool example of the eighteenth century, depicting a Dutch village, with cranes amid reeds in the foreground, is beautifully colored and in excellent condition. The Savonnerie carpet, of deep pile and graceful design in delicate tones, measures sixteen feet by thirteen feet.

EUROPEAN AUCTIONS

XVIII Century Masters and Fine Furniture

A COLLECTION of old masters including a Goya portrait, a work of Tiepolo and an important canvas by Fragonard will be sold at public auction at the Galerie Charpentier on December 17 following exhibition from December 16.

The Fragonard, a particularly charming tondo in a richly carved frame, is entitled *Portrait of Mlle. Colombe* and represents a partially draped figure of a girl holding out an apple to a pigeon in the foreground. The work is painted with great freedom in the artist's characteristic decorative convention. Together with these will be sold a collection of eighteenth century furniture, including salon sets covered in petit point, some fine tapestries and numerous *objets d'art* of the period.

Madame D. L. Furniture and Objets d' Art

FURNITURE and tapestries together with a group of rare and valuable *objets d'art* will be dispersed at public auction at the Hotel Drouot on December 19 following exhibition from December 17.

Of prime importance are the selection of faiences and enamels which range in period from the fourteenth century to the seventeenth century covering the most famous wares and types. These are accompanied by glass, carved ivories, jewelry and a group of sculpture.

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EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
A.C.A., 52 W. 8.	Teachers' Union: Paintings,	Dec. 11-25
Ackermann, 50 E. 57.	English XVIII Century Sporting Paintings,	to Dec. 31
American Academy, 633 W. 155.	Platt Memorial Show,	to April 30
American Place, 509 Madison.	Marin: Paintings,	to Dec. 27
Architectural, 115 E. 40.	Yale Fine Arts: Paintings, Sculpture,	to Dec. 17
Arden, 460 Park.	Contemporary Spanish: Paintings,	to Dec. 31
Argent, 42 W. 57.	Edna Martha Way; R. Beaman: Paintings,	Dec. 12-24
Art Students League, 215 W. 57.	Wang Yin-Pao: Paintings,	to Dec. 17
Artists', 33 W. 8.	Josef Albers: Paintings,	to Dec. 31
Babcock, 38 E. 98.	George Yater: Paintings,	to Dec. 31
Barbizon-Plaza, W. 58.	Vining-Smith: Paintings,	to Dec. 31
Barclay, 136 E. 57.	Margaret Blake: Sculpture,	to Dec. 15
Bignou, 32 E. 57.	Renoir; Dufy: Paintings,	to Dec. 20
Bland, 45 E. 57.	Early American Sporting Paintings,	to Dec. 31
Bonestell, 106 E. 57.	Mexican Paintings,	Dec. 12-17
Boyer, 69 E. 57.	Contemporary Americans: Paintings,	to Dec. 14
Brooklyn Museum.	Abstract Art in Prints,	to Jan. 1
Buchholz, 32 E. 57.	Barlach: Sculpture, Drawings,	to Dec. 20
Butler, 126 E. 57.	Morgann: Pastels,	Dec. 12-17
Carstairs, 11 E. 57.	Paintings of the 1870's,	to Dec. 17
Clay Club, 4 W. 8.	Humor in Sculpture,	to Jan. 1
Contemporary Arts, 38 W. 57.	Christmas Budget Paintings,	to Dec. 24
Delphic, 44 W. 56.	I. Dario; G. Mock: Paintings,	to Dec. 17
Downtown, 113 W. 13.	Carl Walters: Ceramic Sculpture,	to Dec. 31
Durand-Ruel, 12 E. 57.	Boudin; Cézanne: Paintings,	to Dec. 31
Eighth St. Playhouse, 52 W. 8.	Jack McMillen: Paintings,	to Dec. 17
F.A.R., 19 E. 61.	Degas: Reproductions,	to Dec. 31
Ferargil, 63 E. 57.	John Pike: Paintings,	Dec. 12-30
Fifteen, 37 W. 57.	Group Show: Paintings, Sculpture,	Dec. 12-24
French Art, 51 E. 57.	French Impressionists: Paintings,	to Jan. 31
Freund, 50 E. 57.	Daniel Serra, Ethel Hood: Paintings, Sculpture,	to Dec. 26
Grand Central, 15 Vanderbilt.	Gordon Grant: Paintings,	to Dec. 17
Grand Central, 1 E. 51.	Andrew Winter: Paintings,	to Dec. 17
Grant, 175 Macdougall.	John McClellan: Paintings,	to Dec. 24
Harlowe, 620 Fifth.	Dwight Shepler: Paintings,	to Dec. 24
Harriman, 63 E. 57.	Toulouse-Lautrec: Lithographs,	to Dec. 31
Kennedy, 785 Fifth.	John Taylor Arms: Prints,	to Dec. 26
Keppel, 1 E. 57.	Pop Hart: Drawings, Etchings,	to Dec. 31
Kleemann, 37 E. 57.	Christmas Paintings,	to Dec. 31
Knoedler, 14 E. 57.	Simon Elwes: Paintings,	Dec. 15-31
Kraushaar, 730 Fifth.	Prendergast, Demuth: Paintings,	Dec. 14-Jan. 7
John Levy, 1 E. 57.	Laurence Biddle: Paintings,	to Dec. 29
Julien Levy, 15 E. 57.	Ione Robinson: Drawings,	to Dec. 23
	Documents of Cubism,	Dec. 13-Jan. 3
Lilienfeld, 21 E. 57.	Chagall: Paintings,	to Jan. 7
Macbeth, 11 E. 57.	Horace Day: Paintings,	to Dec. 19
Matisse, 51 E. 57.	Paintings, Reproductions in "Verve,"	Dec. 12-31
Mayer, 41 E. 57.	Frank Benson: Etchings,	to Dec. 24
Master Institute, 310 Riverside.	Group Show: Paintings,	to Dec. 18
McDonald, 605 Fifth.	Rowlandson: Watercolors,	to Dec. 31
Mercury, 4 E. 8.	Group Show: Paintings,	to Dec. 31
Metropolitan Museum.	Italian Baroque Prints,	to Jan. 1
Midtown, 605 Madison.	Betty Parsons: Paintings,	to Dec. 24
Milch, 108 W. 57.	American Artists: Paintings,	to Dec. 17
Montross, 785 Fifth.	Florance Waterbury: Paintings,	to Dec. 31
Morgan, 37 W. 57.	Jean Charlot: Lithographs,	Dec. 14-31
Morton, 130 W. 57.	Sturtevant Gardner: Paintings,	to Dec. 24
Municipal, 3 E. 67.	N. Y. Artists: Paintings, Sculpture,	to Dec. 25
Museum of Modern Art, 14 W. 49.	Bauhaus Design,	to Feb. 1
Museum of the City of N. Y.	Currier & Ives and the N. Y. Scene,	Dec. 13-31
National Arts, 15 Gramercy.	American Etchings,	to Dec. 27
Newhouse, 5 E. 57.	Angna Enters; Group Show: Paintings,	to Dec. 15
New School, 60 W. 12.	B. Browne; Collages; Rosmer: Paintings,	to Dec. 24
N. Y. Public Library, Fifth at 42nd.	Artists of Aloofness: Prints,	to Dec. 31
Nierendorf, 18 E. 57.	Carl Hofer: Paintings,	to Dec. 21
Parish-Watson, 44 E. 57.	Wm. Randolph Hearst Collection,	to Jan. 1
Passedoit, 121 E. 57.	José de Creeft: Sculpture,	to Dec. 15
Perls, 32 E. 58.	Modern French Paintings,	to Dec. 31
Raymond & Raymond, 40 E. 52.	British Museum: Oriental Prints,	to Dec. 31
Rehn, 683 Fifth.	Reginald Marsh: Paintings,	to Dec. 17
Reinhardt, 730 Fifth.	Henry Major: Paintings,	to Dec. 24
Riverside, 310 Riverside.	Buffalo Artists: Paintings,	to Dec. 18
Schaeffer, 61 E. 57.	Old Masters,	to Dec. 31
Schneider-Gabriel, 71 E. 57.	Putti-Barth: Paintings,	Dec. 12-24
Spalding, 518 Fifth Ave.	Sporting Art: Paintings, Sculpture,	Dec. 14-Jan. 14
Spalding, 518 Fifth.	Sporting Prints,	to Dec. 10
Stern, 9 E. 57.	Margaret Pitcher: Paintings,	to Dec. 24
Studio Guild, 730 Fifth.	Virginia Evans: Paintings,	to Dec. 17
	Alice Anderson: Paintings,	Dec. 12-24
	André Girard: Paintings,	to Dec. 17
Sullivan, 460 Park.	Contemporary Chinese Paintings,	to Dec. 25
Tonying, 5 E. 57.	Vadim Chern: Paintings,	Dec. 12-24
Tricker, 19 W. 57.	Vadim Chern: Paintings,	Dec. 12-24
Uptown, 249 West End.	Members Group Show: Paintings,	to Jan. 5
Valentine, 16 E. 57.	Mariano Andreu: Paintings,	to Dec. 16
Vendome, 339 W. 57.	Group Show: Paintings, Sculpture,	to Dec. 17
H. D. Walker, 38 E. 57.	Will Barnett: Prints, Drawings,	to Dec. 24
Walker, 108 E. 57.	Marianne Appel: Paintings,	to Dec. 17
	Donald Campbell: Paintings,	to Dec. 31
Wells, 65 E. 57.	Korean Ceramics,	to Dec. 31
Weyhe, 794 Lexington.	Prints for the Holidays,	to Dec. 31
Whitney, 19 W. 8.	Glackens Memorial Exhibition: Paintings,	Dec. 14-Jan. 15
Wildenstein, 19 E. 64.	David-Weill Collection: Drawings,	to Dec. 17

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